

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

COVER

Labyrinth Mola Panel

(detail), 1920s or 1930s. Republic of Panamá, Gunayala Comarca, Guna people. Cotton; reverse appliquéd; 50.8 x 68.6 cm. The Cleveland Museum of Art, Gift of Dorothy Bulkley, 1958.218

PLANNING YOUR VISIT

Visit cma.org for information to help welcome you back safely.

The Studio Go Art Kit project is funded by



MEDICAL MUTUAL

I hope you have enjoyed a visit to our galleries since we reopened in June. The safe and calm spaces of the museum are playing a vital role in our community's healing. They have certainly been important to me this past summer, and I can promise you that the CMA will continue to provide digital and physical spaces that are joyful, creative, and safe.

An encyclopedic art museum provides context and fosters deeper understanding when we need those the most. Art opens minds to the complexity of culture and identity. Art museums with collections that span the globe must be not only "for" but also "about" all the people. These ideals guide our presentation this fall of three exciting exhibitions: *Bruce Davidson: Brooklyn Gang*; *Second Careers: Two Tributaries in African Art*; and *Fashioning Identity: Mola Textiles of Panamá*. Come experience the world through the eyes of others, whether they are outcast teenagers in the 1950s, African artists of today, or indigenous Guna women creating vibrant fabrics that preserve their unique culture.

Our vital work also extends to our permanent galleries. We have reimagined the British galleries to better present both the fine and the decorative arts of a landmark era in British history.

We have revitalized our outdoor spaces as well. The newly completed Smith Family Gateway on the banks of Doan Brook, to the west of the museum (see pages 28 and 29), is filled with picnic spaces and tree-shaded walkways. This parkland connects to the 15-acre Nord Family Greenway and the Fine Arts Garden. The gateway is part of our Landscape Master Plan to extend our programmatic mission beyond our bricks and mortar. We are deeply grateful for the generosity of the Kelvin and Eleanor Smith Foundation and for the additional support from the Kent H. Smith Charitable Trust, which made the Smith Family Gateway possible.

This fall we are distributing thousands of Studio Go Art Kits to Cleveland's underserved communities. The kits will help educators and encourage mindfulness through art. They come with instructions in English and Spanish and are funded by Medical Mutual. This project is just part of the progress we are making toward the goals of our Diversity, Equity, and Inclusion Plan. We work every day to strengthen our service to and collaboration with all audiences.

As you can see, our work is robust. These are challenging times for the museum in matching our financial resources to this extraordinary outreach to our community. Thank you for continuing to support the role of art in the world, and please enjoy this issue of our magazine for members.

Sincerely,

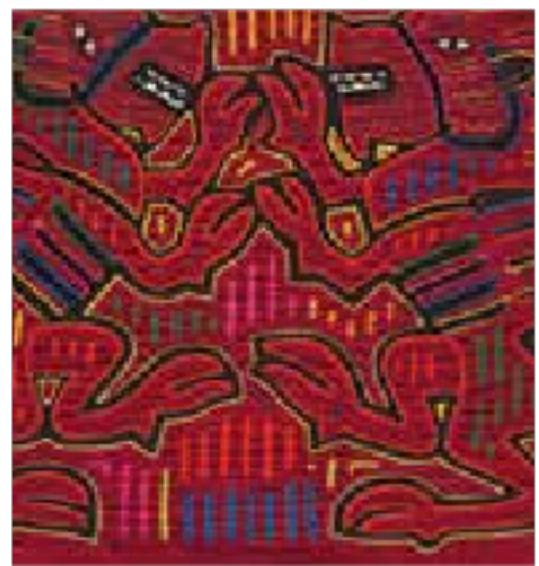
A handwritten signature in black ink, appearing to read "William M. Griswold".

William M. Griswold, Director

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Fall Exhibitions at the CMA

Bruce Davidson: Brooklyn Gang

Opens Oct 25



Untitled from Brooklyn Gang 1959. Bruce Davidson (American, b. 1933). Gelatin silver print; paper: 76.2 x 101.6 cm. The Cleveland Museum of Art, Gift of an anonymous donor, 2018.698.
© Bruce Davidson / Magnum Photos



Fashioning Identity: Mola Textiles of Panamá

Opens Nov 22

Mountain? Mola before 1950. Agligandi community. Cotton; reverse appliquéd, appliquéd; 48 x 58.5 cm. Denison University, Gift of Dr. Clyde Keeler, 1972.375



**Artist Nnenna Okore at work
on one of her installations**



IN THE EXHIBITION

When All Is Said and Done (detail), 2016. Nnenna Okore
(Nigerian, b. 1975). Burlap, jute rope, wire, and dye; 304.8 x
731.5 cm. © Nnenna Okore. Image courtesy the artist

Second Careers: Two Tributaries in African Art

Opens Nov 1

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Bruce Davidson

The great American photographer's series on Brooklyn street gangs taps themes of belonging and identity

EXHIBITION

Bruce Davidson: Brooklyn Gang

October 25, 2020–
March 28, 2021

Mark Schwartz and
Bettina Katz Photography
Gallery

Untitled from Brooklyn

Gang 1959. Bruce Davidson (American, b. 1933). Gelatin silver print; paper: 76.2 x 101.6 cm. Gift of an anonymous donor, 2018.683.

© Bruce Davidson / Magnum Photos



EVENTS

For exhibition-related events, please visit cma.org/events/virtual-events.

A hot topic in the 1950s, gangs were avidly analyzed by sociologists, the press, and artists. Gordon Parks's photographs of a young black Harlem gang leader were published in *Life* magazine in 1948. The musical *West Side Story*, which pitted a Polish gang against a Puerto Rican one, debuted on Broadway in 1957. The following year, a seven-part series in the *New York Times* analyzed the social, economic, and psychological causes of this juvenile delinquency.

In the summer of 1959, Bruce Davidson went to Brooklyn to meet and photograph a teenage street gang called the Jokers. Davidson's series *Brooklyn Gang* provided an in-depth view into the daily activities of an Irish and Polish gang whose turf was a block in the impoverished Park Slope neighborhood. The Jokers were teenagers who were mostly students at the neighborhood Catholic school or dropouts. They shoplifted and fought with members of rival gangs in rumble that involved bricks, bats, knives, and occasionally zip (homemade) guns.

At age 25, Davidson was an outsider to them. He had been raised in a Jewish family in suburban Chicago and held an MFA in photography from Yale University. His images were being published in major magazines, and he had just joined Magnum, a distinguished, artist-run photographic agency. The Jokers' role models were the greasers, a rebellious youth subculture promoted by cinematic antiheroes such as Marlon Brando's motorcycle gang member in *The Wild One* (1953) and James Dean's troubled teen in *Rebel without a Cause* (1955).

The gang members' "bad boy" image, replete with Vaseline-slicked pompadours and blue-collar clothing, flouted the era's aspirational role model of an upwardly mobile white-collar worker in a business suit and short haircut.

Davidson did not sport a pompadour, but making a living as a freelance photojournalist was itself a rebellion against the nine-to-five office world. He spent the summer with the Jokers, hanging out on street corners, in the local candy store, and on the beach at Coney Island. His images reflect their

Untitled from Brooklyn Gang 1959. Bruce Davidson. Gelatin silver print; paper: 27.9 x 35.6 cm. Gift of an anonymous donor, 2018.679. © Bruce Davidson / Magnum Photos

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This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

alienation and anxieties but also their camaraderie. The boys explore male bonding rituals and act out their visions of maleness and adulthood. They may roughhouse, but gang ethics dictated that they were not to hurt each other. Real violence was reserved for rival gangs and, like their criminal acts, was not shown by Davidson.

He did capture the teens' early experiences with lust and love.

The Lothario in the back seat of a car is Lefty, of whom Bob Powers, a gang member who wrote a memoir 40 years later, remarked, "We never thought he was good-looking, but all the girls loved him." This well-known image of Lefty is joined in the exhibition by three others from that same make-out session. Together they form an almost cinematic progression. Several other groups of related images of events are also included in the exhibition. These rare glimpses into the artist's shooting and editing processes are all drawn from the recent anonymous gift to the museum of 367 works from Davidson's archive, selections that span his 70-year career.

Davidson was careful not to pass judgment in his *Brooklyn Gang* photographs. The youngsters' hairstyles, tattoos, and underage drinking, smoking, and

sex were considered ruinous behavior at the time. The memoirs of Bob Powers and the reminiscences of other members give the Jokers' story a dark tone. The best-known image in the series, taken in front of a cigarette machine at Coney Island, shows Artie Giamarino, who later became a transit police detective, and Cathy O'Neal, whom the boys considered "beautiful like Brigitte Bardot." Cathy is seen here at age 13 or 14, around the time she began dating the "coolest" of the gang, Junior Rice. At 14 she got pregnant. Though they were both under the legal age, they married. They later divorced, and Junior became a heroin dealer and user; within a few years, drugs would claim the lives of many in the gang and in the neighborhood. Years after their divorce, Cathy committed suicide by shotgun.

Davidson would always remain an outsider to the gang, but his working process allowed for intimacy and trust to grow between the gang members and the photographer. By the end of the summer, Davidson realized that he and the Jokers were all considered outsiders in the conformist, materialistic 1950s. "I could see my own repression in them, and I began to feel a connection to their desperation," he remembered. "I began to feel their isolation and even my own." ■



Untitled from Brooklyn Gang 1959. Bruce Davidson. Resin-coated print; paper: 40.6 x 50.8 cm. Gift of an anonymous donor, 2018.748. © Bruce Davidson / Magnum Photos

Second Careers

Repurposed objects reflect the conceptual strategies connecting historical and contemporary African art

RIGHT

Male Figure late 1800s–early 1900s. Central Africa, Democratic Republic of the Congo, Songye people. Wood, glass beads, brass (including upholstery studs), copper alloy, iron alloy, raffia, reedbuck antelope horn, rawhide, animal hair, human teeth, organic material, minerals, and plant fibers; 64 x 24.5 x 24 cm. The Cleveland Museum of Art, René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund, 2010.451

FAR RIGHT

Untitled (Jua Kali Series)
2014. Tahir Carl Karmali (Kenyan, b. 1987). Archival pigment print; 45.7 x 30.5 cm. © Tahir Carl Karmali

**EXHIBITION****Second Careers: Two Tributaries in African Art**

November 1, 2020–
March 14, 2021

Julia and Larry Pollock
Focus Gallery

When I arrived at the Cleveland Museum of Art in August 2017, I was under no illusion that it was important to expand the scope of the African collection to include contemporary works by African artists. Three objects were acquired to inaugurate this new direction: *Totem 01/01-18 (Baga-Batcham-Alunga-Kota)* (2018), a lofty combination of three distinct canonical forms in African art by Hervé Youmbi; *Twilight of the Idols (Fetish) 3* (2005), an enwrapped Kongo *nkisi nkondi* power figure by Kendell Geers; and *Sauveteur 3* (2014), a translucent sculpture that draws its visual qualities from Central Africa's power figures by Pascale Marthine Tayou. The works demonstrate how contemporary artists seek inspiration from canonical styles and forms. These two contexts of African art—historical (an area of strength of the CMA) and contemporary—are addressed in *Second Careers*.

The exhibition's premise is twofold. It explores the role of historical African art in the Western mu-

seum context: how the objects made their way into the museum and the expectations placed on them to educate, to act as vectors of cultural memory and history, and, ultimately, to accumulate value to the institution. Historical African artworks in the museum are stripped-down versions of their former corporeal selves. The CMA's Songye

Male Figure, for example, appears without *bishimba*, a powerful bundle prepared by the *nganga* (spiritual healer) and placed on the object or in its cavity to transform the object into a power figure. Similarly, the CMA's elaborately carved Yaka "Ndeemba" mask and the Chokwe "Mwana Pwo" mask, with thick raffia and knotted fiber collars, lack the rest of the costumes worn by performers during a Yaka *n-khana* initiation ceremony and by itinerant Chokwe dance performers, respectively.

Displaced from their cultures of origin, these objects and others in *Second Careers*—the CMA's Baule *Male Figure*, Babanki *Prestige Chair*, Yombe *Mother*

EVENTS

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Egúngún Masquerade Dance Costume (paka egúngún) c. 1920–48.

Yoruba. Cotton, wool, wood, silk, synthetic textiles (including viscose rayon and acetate), indigo, and aluminum; approx. 139.7 x 15.2 x 160 cm. Brooklyn Museum, Gift of Sam Hilu, 1998.125

and Child Figures, and Kuba *Belt*, along with Emory University's Michael C. Carlos Museum's Malinke *Hunter's Tunic* and the Brooklyn Museum's *Egúngún Masquerade Dance Costume*—are bereft of their former capacity to be potent or functional. They are no longer able to command attention, whether as devotional objects beseeched upon to guide, protect, cure, or provide a path into the cosmic world or as masquerades in motion in the public arena. The nine historical artworks featured in this exhibition—all visually compelling and excellent examples of their types—followed different pathways into museum collections. The objects are not complete in the way they were imagined by their artists or expected to function in their communities in Africa. Instead, they have become entangled in a new set of relationships, transformed from active to sedentary agents, now to be encountered in contemplative proximity in the museum—their second career.

The exhibition's second focus is the relationship between historical arts of Africa and modern and contemporary artistic practices. Often, the connections are muted or treated as irrelevant, especially when the emphasis becomes either on international references of contemporary art or on how a set of new practices reflect postcolonial conditions, hewing to arguments about how artistic modernism and modernity insist on a radical departure from

tradition. Yet, with regard to the works of postcolonial African artists, the recuperation of indigenous artistic traditions was fundamental in the imagining of the modern. The exhibition explores tactics and strategies deployed by contemporary African artists that demonstrate their indebtedness to these traditions.

Second Careers features the work of six leading African artists of different generations—El Anatsui (Ghana), Tahir Carl Karmali (Kenya), Gonçalo Mabunda (Mozambique), Nnenna Okore (Nigeria), Zohra Opoku (Ghana), and Elias Sime (Ethiopia). These contemporary practitioners draw on long-standing artistic principles and visual conventions. They employ a range of humble or found materials as artistic media, transforming them into compelling large-scale installations, sculptures, textiles, and photographs that address contemporary experiences in Africa and the world. Their materials—including electronic motherboards, jute sacks, discarded bottle caps, decommissioned weapons, and archival photographs—are emblematic of modern life in many African countries: they have symbolic and metaphorical resonance, and carry memories of previous use, which the artists extract and highlight, recalling similar strategies deployed by artists in traditional African societies in times past.

In the hands of the six artists featured in this exhibition, repurposed objects reflect conceptual strategies that connect historical and contemporary African art. They utilize such creative approaches as material accumulation and assemblage—techniques that are noticeable in the historical artworks included in *Second Careers*. Arguably, two established principles of African art, past and present, are that it mirrors the reality of its environment and it emphasizes the bricolage of the indigenous and the foreign to make points about timeless natural cycles (transience, decay, death, birth, rebirth), as well as fleeting political, economic, and social change. The historical artworks in the exhibition were created with a range of locally sourced and foreign materials including wood, raffia, textile, metal pins, cowrie shells, beads, and burlap, as well as vegetal, animal, and mineral substances. They are a complex representation of sociocultural norms, philosophies, artistic forms, creative processes, and material objects that the featured contemporary artists draw on in multifarious ways. ■



Fashioning Identity

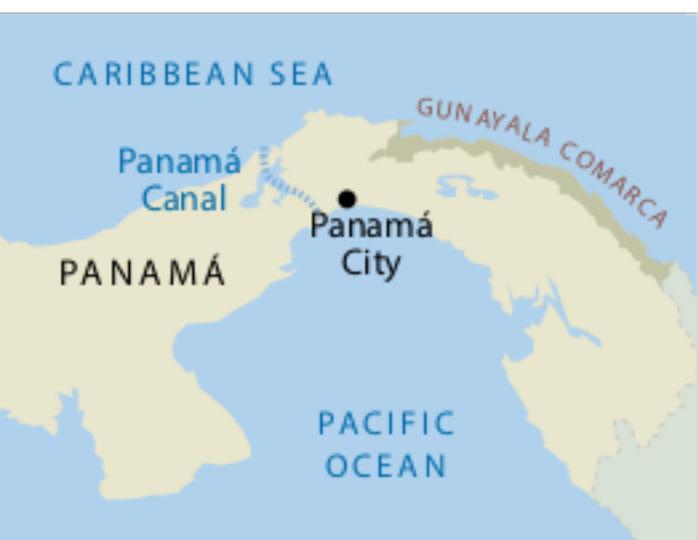
Native tradition meets artistic innovation in the mola textiles of Guna women

EXHIBITION

Fashioning Identity: Mola Textiles of Panamá

November 22, 2020–
October 3, 2021

Arlene M. and Arthur S.
Holden Textile Gallery



Rampant Lions Mola

Panel c. 1950–70. Republic of Panamá, Gunayala Comarca, Guna people, Gar di Coiba community. Cotton; reverse appliquéd, appliquéd, embroidery; 37.5 x 46 cm. The Cleveland Museum of Art, Gift of Dr. and Mrs. F. Louis Hoover, 1971.197

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The indigenous Guna live on sovereign territory, the Gunayala Comarca (Gunaland Province), in the Republic of Panamá. Guna women spend hours every day hand sewing intricate designs into fabric panels destined to form the fronts and backs of blouses known as molas, a principal element of traditional dress. Vibrant, eye-catching, and uniquely Guna, molas have become the single most recognizable element of Guna cultural identity.

Fashioning Identity: Mola Textiles of Panamá marks the debut of the art of the mola at the museum and celebrates several gifts that have entered the collection over the years. Among them is a 1971 donation of 30 mola panels by Dr. Louis Hoover, an art professor in Illinois, and his wife, Lucille. The Hoovers made several trips to Gunayala and became deeply concerned with preserving fine Guna textiles, which deteriorate in the tropical climate. In 2010 came a smaller donation of two complete molas and two rare sets of politically themed

panels from Dr. Jeanne Marie Stumpf, an anthropologist at Kent State University who briefly visited Gunayala in 1986. These objects represent the work of a later generation of mola artists.

The exhibition features generous loans from Denison University, which holds one of the largest and most important Guna collections in the United States. The majority were donated in 1972 by Dr. Clyde Keeler, a Denison alumnus and geneticist whose research re-

peatedly took him to Guna territory. One Keeler mola depicting a lunar eclipse brings together his research on albinism, which is common among the Guna, with his interest in Guna culture: according to Guna lore, an eclipse occurs when a sky dragon attempts to eat the moon, and this can only be stopped when an albino, a Child of the Moon, shoots the dragon with an arrow.

This history of the mola is inseparable from the Guna's struggle for independence. In 1918





ABOVE AND ABOVE RIGHT

Matilda Mola after 1978.
Republic of Panamá, Gunayala Comarca, Guna people.
Cotton, synthetic fiber;
reverse appliquéd, appliquéd,
embroidery; 62.2 x 89.5 cm.
The Cleveland Museum of
Art, Gift of Jeanne Marie
Stumpf, 2010.799

Lunar Eclipse Mola mid-
1900s. Republic of Panamá,
Gunayala Comarca, Guna
people, Gardi islands. Cotton;
reverse appliquéd, appliquéd,
embroidery; 47 x 57 cm.
Denison University, Denison
Museum, Gift of Dr. Clyde
Keeler, 1972.372

Panamanian president Belisario Porras began taking steps to forcibly suppress Guna cultural practices, including their unique style of women's dress. Guna people met this attack on their ethnicity with fierce resistance, and making and wearing molas became an act of political protest. In 1925 the Guna won the freedom to maintain their ethnicity and govern their own affairs, eventually gaining complete autonomy over their territory in 1938.

In the years following the Guna Revolution, the mola has transcended its role as a garment to serve as a visual embodiment of the strength and survival of Guna identity. At the same time, molas remain practical elements of daily life as clothing and personal expressions of individuality, and are thus subject to changing fashion trends from one generation to the next. A look at how molas evolved over the past century demonstrates the way in which their design is a blend of tradition and innovation.

Guna women began making molas around the turn of the 20th century, when they were already well engaged in foreign trade networks that provided access to cloth, thread, and needles. From these imported goods, they invented a new style of traditional dress that reimagined the geometric patterns once painted on the body. To produce these designs within fabric, Guna women developed the use of reverse appliquéd, a technique that involves layering fabrics of different colors, cutting slits in the upper layer or layers, and folding back the cut edges to expose the color beneath. Additional details are added with appliquéd, in which pieces of fabric are sewn on top. Early molas typically have high-

ly abstract designs executed in a color palette restricted primarily to red, orange, and navy. These garments, called "grandmother" molas, are larger in size and drape loosely on the body.

In the mid-1900s, molas became progressively smaller and more formfitting, with cap sleeves in bright colors. The panels themselves became more colorful as artists started inserting patches of different colored fabric between the top and bottom layers to increase the range of colors revealed through reverse appliquéd. Various stylistic and thematic trends fell in and out of fashion from one decade to the next. For instance, black-and-white molas trended in the 1960s and 1970s, and biblical subjects were especially popular in the 1960s.

By the 1980s, access to more types of fabrics led to innovations in sleeve styles. Cotton remained the favored fabric for the panels, but synthetic fabrics were used to construct the rest of the blouse, and the sleeves became more voluminous. Today, Guna women make molas with an assortment of necklines and sleeve styles, with a preference for sheer, billowing fabric.

Through changing trends, molas remain a powerful symbol of tradition. Artists assert that the image on a mola panel is less important than the mola itself as a carrier of cultural meaning. *Fashioning Identity* explores the mola as both a cultural marker and the product of an artistic tradition, demonstrating the powerful role women artists play in the construction of social identity. A booklet accompanying the exhibition can be found on the museum's website. ■■■

EVENTS

For exhibition-related events, please visit cma.org/events/virtual-events.

The English Country Home

A gallery reinstallation showcases new conservation and re-creates the setting for which the works were made

Evoking an Era The gallery reinstallation re-creates the original setting of the fireplace and its overmantel decoration (below). A silver case and a display of snuffboxes (right) speak to the objects of daily life in an aristocratic home.

VISIT

Visit the newly reinstalled Ellen and Bruce Mavec and Paul J. and Edith Ingalls Vignos British Galleries.

Reinstallation of this gallery was made possible with major support from Jane and Douglas Kern.

Additional support provided by Ann and Richard C. Gridley.

It is now the brightest wall color in the Cleveland Museum of Art. Larchmere is the contemporary name of the hue in the reinstalled British galleries; in the 18th century, for you trivia buffs, it was called Verditer.

"The new color literally changes the view of some of the most famous works on display," says exhibition designer Jim Engelmann.

"Turner's *Burning of the Houses of Lords and Commons* really pops now, so much more than when the walls were yellow. The pinks and lavender tones in the sky on the right side of the painting are details I didn't see before," he says. "Because of the rich oak floors, our gallery spaces tend to a yellow tone anyway, and that diminished the lavender in the depiction of the smoke and mist. Now it's quite lively."

These types of details were top of mind when Engelmann was working on the reinstallation

with Stephen Harrison, curator of decorative art and design, and Cory Korkow, associate curator of European art. The wall color is historically accurate to the domestic interiors of an English manor house of the 1700s and early 1800s.

"Installing paintings and sculpture alongside decorative arts enhances the visitor's experience, helping us to understand all the works in historical context," Korkow says. "That resonance makes them even more beautiful."

Rethinking the permanent collection galleries is a key initiative of Making Art Matter, the museum's strategic plan for the next decade. The British reinstallation was made possible with major support from Jane and Douglas Kern. Additional support was provided by Ann and Richard C. Gridley.

"This installation brings the ceramics and silver collection into greater focus," Harrison says. "Visitors will be able to make vivid connections





between decorative arts and paintings while thinking about the gallery space as a whole.”

The project began with an issue of tarnishing silver in the old cases and culminated in the first in-house construction of casework and lighting. The

two new cases are smaller but have more shelving and a much better environment for silver. They are also the first CMA cases with steel structure to be built on-site and to use a discrete

system of LED lighting.

“Our on-staff cabinetmaker, Justin Baker, did a fantastic job,” Engelmann says, “and then a local fabricator welded the steel frame. This is the first time we’ve tried this, and the results are superior.”

The reconfiguration of the galleries was to include a cabinet of portrait miniatures with doors to protect the delicate watercolors when not being viewed. Coronavirus safety protocols call for a touchless visit, so the doors came off and more durable snuff boxes now appear in that cabinet.

The British reinstallation introduces more than a dozen artworks that are either recent acquisitions

or have not been on public view for decades. Newly acquired candlestands by Thomas Chippendale appear on either side of a portrait by Sir Joshua Reynolds to approximate their original configuration at Brocket Hall, the country house for which they were commissioned; the arrangement sits on a new platform.

Another new platform calls attention to the display of a recently reupholstered settee by Thomas Hope from around 1802, the *Portrait of Hugh Hope* from 1810, and a marble bust of Sir H. C. Englefield that was cleaned with a conservation laser the CMA acquired last year. Before the reinstallation, the settee featured purple upholstery, but a remnant of the original scarlet wool still clung to the back of the frame. Working with conservator Robin Hanson, Harrison arranged to have fabric specially woven and dyed to match that red.

“This little group really captures the mood of the whole gallery,” Engelmann says while looking at the three objects. “Stephen and Robin got that red color right, and to see the cleaned marble against the blue-green wall is amazing. I had seen all these pieces before, but to see them together, as Stephen and Cory have arranged them, makes it all feel cohesive. It really works.” ■

“The new color literally changes the view of some of the most famous works on display”

Simone Leigh

The artist's *Las Meninas*, acquired last year, invites examination of the relationship between artist, subject, and viewer

VISIT

See *Las Meninas* in the Paula and Eugene Stevens Gallery, 229B

At six feet high, Simone Leigh's sculpture *Las Meninas* (2019) strikes an imposing presence in the museum's contemporary galleries. The female figure is nude from the waist up and stands with hands positioned at the sides. The raffia skirt that extends from her waist is almost as wide as she is tall, and the dried, grasslike material extends down in tiers to the floor. However, the expressive nature of the figure's pose is not reflected in her face. Instead, viewers are met with a void, a gaping hole at the front of the sculpture's head. The faceless head is lined on the inside and out with tiny, delicate porcelain rosettes or shell-like forms that range in hue from white to light pink to pastel green. The rosettes are a recurring motif in Leigh's practice, and reference the female body. Indeed, every element of *Las Meninas*, from the terracotta body to the raffia skirt, points to Leigh's ongoing engagement with the ceramic medium and the Black female body.

Nadiah Rivera Fellah

Associate Curator of Contemporary Art

Born in 1967 in Chicago to Jamaican parents, Leigh now lives and works in New York. Nearly three decades ago, the artist's first job in New York was at an architectural ceramics firm where she reproduced tiles for the subway. Since that time, Leigh has embraced ceramics as her primary sculptural medium, using it to explore the experiences and social histories of Black women.

"When I was in college studying philosophy and cultural studies, I remember being really taken with the works that I saw photographed in a book called *Nigerian Pottery*," she says, "and it led me to think about the anonymous labor of women and the way African objects and material culture are categorized. I continue to be interested in these sorts of things. I think of Black women and femmes as a kind of material culture."

In this way, the skirt that forms the base of *Las Meninas* is in part a reference to a large ceramic vessel. In other versions of life-size skirted figures, Leigh affixes a handle to one side of the skirt to reinforce this visual parallel.

As the title *Las Meninas* suggests, the skirted form evokes Spanish artist Diego Velázquez's 1656 painting of the young Infanta Margaret Theresa surrounded by her entourage. The enigmatic painting is a touchstone in Western art history, as it includes a self-portrait of the artist. The central infanta figure, shown wearing a voluminous, tiered skirt and assuming an erect stance, is reflected in this sculpture by Leigh, raising complex questions about the relationship between artist, subject, and viewer, while inviting viewers to similarly think beyond the represented figure to contemplate what elements are hidden "just below the surface" of an artwork.

While Leigh's skirted form evokes Velázquez's infanta, it also refers to the Afro-Brazilian religious tradition *candomblé* and the architecture of Mousgoum communities in Cameroon. Historically, *candomblé* was brought to the Americas by enslaved Africans, and it developed into a syncretic religion that draws from both Christian and West African sources. Music and dance are integral



GREGORY M. DONLEY



DAVID BRICHFORD

Las Meninas 2019. Simone Leigh (American, b. 1967). Terracotta, steel, raffia, porcelain; 182.9 x 213.4 x 152.4 cm. Purchased with funds donated by Scott Mueller, 2019.175. © 2020 Simone Leigh. All rights reserved

elements of candomblé religious ceremonies, and in referencing these practices, Leigh sought to capture the pageantry and agency of candomblé dancers. The skirt's raffia material, ubiquitous throughout Leigh's artwork, also conjures traditional African masks, which have long been a visual touchstone for the artist.

Leigh has spoken about the joy of making large-scale works, her hands becoming the fine tools to shape the pliable medium. The surface of the CMA sculpture's torso was contoured by the artist's hands. The surface of the figure's arms, breasts, and back retain clear evidence of Leigh's touch, as they are not perfectly smooth but hold the bumps and divots of her working and shaping the clay with her palms and fingers.

The thick, white glaze that covers the terracotta torso of *Las Meninas* adds another layer of texture. While it has been applied over the entire surface of the torso, on close inspection one can see the terracotta underneath in some areas. The white glaze was inspired by sacred and secular traditions of body-painting, especially the use of white powder

in Haitian ancestral rituals to access the dead, and the use of white clay in South Africa to guard skin from the sun. As Leigh puts it, she was drawn to a material that has connotations of both communication and protection.

Las Meninas is a standout work in Leigh's oeuvre: it shows the artist's mastery of materials and motifs she has honed over time, while exemplifying the power of scale she has recently begun to embrace for its capacity to endow her figures with a bold and majestic presence. *Las Meninas* was acquired through the Sundry Contemporary Art Fund, generously donated by CMA Board of Trustees President Scott Mueller, and is currently on view in the contemporary galleries. By acquiring this sculpture, the Department of Contemporary Art has meaningfully added to its holdings of art by women and by African American artists, both of which are collecting priorities. The work is especially fitting for the CMA's encyclopedic collections because it exemplifies Leigh's use of global art traditions and culture to address issues surrounding the female body, race, beauty, and community. ■

Leave a Legacy

Carry forward our founders' vision for a cultural wellspring of art for the benefit of all the people forever.

When you include the museum in your planned giving or estate plan, you help pass on more than a century of passion and commitment to future generations.

Whether remembering the CMA in your will, establishing an income-producing gift, or adding the CMA as beneficiary of your IRA, you can ensure that the Cleveland Museum of Art endures.

Your generosity will give you entry to the Legacy Society—a group of nearly 400 people who have joined their story to that of the museum through their farsighted commitments.

For more information, contact Diane M. Strachan, CFRE, director of individual philanthropy and planned giving, at dstrachan@clevelandart.org or 216-707-2585.

View of Schroon Mountain, Essex County, New York, After a Storm 1838.

Thomas Cole (American, 1801–1848). Oil on canvas; 99.8 x 160.6 cm. Hinman B. Hurlbut Collection, 1917.1335



Raj and Karen Aggarwal

A long association with the CMA began in student days



SHAWN CHRISTOPHER

Dr. Raj and Karen Aggarwal (above, with daughter Sonia) discuss their connection to the museum, starting nearly 60 years ago, and what inspired Raj to make a generous gift to the CMA in honor of his wife.

You have both been visiting the Cleveland Museum of Art since the 1960s. Raj, how has the CMA experience changed for you over time?

We were students then, so what brought us in was that the museum was free. I'm still impressed with that policy today. It makes the museum accessible to a much wider audience. We learned that South Asian art was the focus for then-director Sherman Lee—and the museum has since become nationally and globally known for that collection.

Karen, what was it like to work in the CMA store in the early 1970s?

When I first visited the museum, I was fully enchanted and dreamed of how lovely it would be to go to

work there every day. Looking back over a lifetime, I can say working at the CMA was one of my favorite jobs. At lunchtime I would go to the magnificent, darkened Asian galleries. It felt almost like entering a revered temple. Along with splendid Hindu art, it was there that the majority of Buddha statues lived. It felt almost sacred. Being in those galleries was like being embraced by all the wisdom and compassion of the ages.

How did you begin your philanthropic journey with the CMA? Why did you recently choose to name a gallery, Raj?

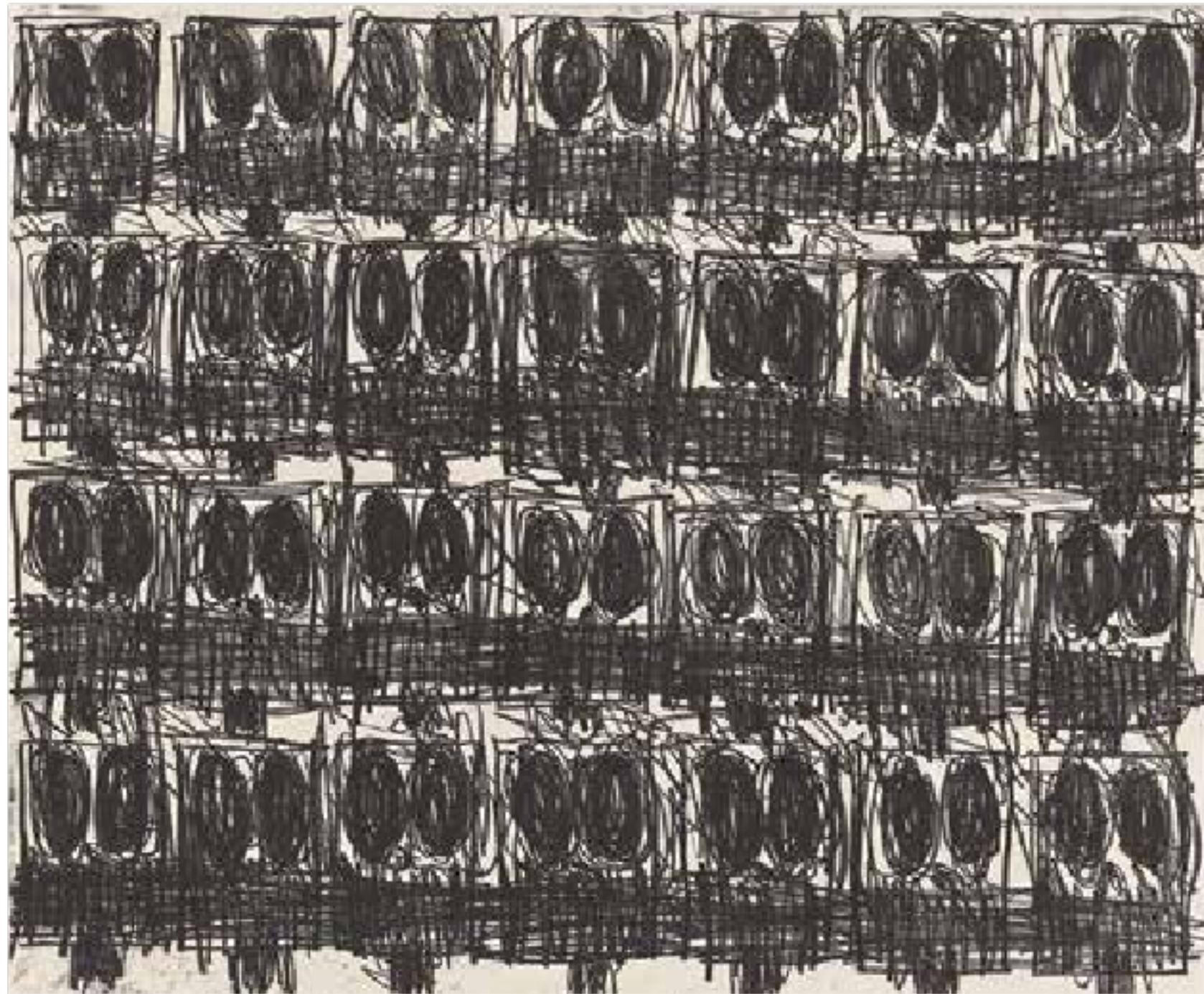
We have been members a long time, and we wanted to give our dollars where they can go the farthest. I think the best strategy is to build on your strengths. For the CMA, a renewed focus on its strongest area of reputation, South Asian art, was long overdue. South Asia is an ancient civilization, just like the Egyptians or the Chinese. While Egypt and China might be familiar to us in America, there is not as extensive a knowledge about India as an ancient civilization. The gallery we named has beautiful pieces that reflect a wonderful mix of Indian and Buddhist art, which is satisfying to us because I am from South Asia, and Karen is a Buddhist.

In dedicating the gallery, what made the biggest impression on you, Karen?

My dear husband and dear daughter Sonia remained steadfastly tight-lipped about this surprise birthday present. I was in awe at the unveiling of the gallery plaque, and we enjoyed a private, illuminating talk by curator Sonya Rhie Mace about artworks in the gallery. But I feel that if my name is there, it should be there only among the names of the thousands of visitors over the decades who have also supported our museum and who in particular feel affection for ancient Indian and Asian art. So many generations have added love and presence to this special collection. ■

Rashid Johnson

A set of deeply personal etchings explore the artist's own anxiety and in turn speak more broadly to the experiences of Black men in America



THREE RELATED WORKS

Rashid Johnson (American, b. 1977)

Untitled Anxious Man

2018. 60.3 x 50.2 cm

Untitled Anxious Crowd

2018. 50.5 x 61.3 cm

Run

2018. 25.4 x 30.2 cm

Softground etchings on Somerset Velvet wove paper. Dr. Gerard and Phyllis Seltzer Fund, 2020.77-79

FAR RIGHT

Self-portrait with my hair parted like Frederick Douglass 2003. Rashid Johnson. Lambda print mounted on Sintra; 114.8 x 145.4 cm. Collection Museum of Contemporary Art Chicago, Gift of the Susan and Lewis Manilow Collection of Chicago Artists, 2006.26. Photo: Nathan Keay. © MCA Chicago

A series of three etchings by the Chicago-based artist Rashid Johnson, *Untitled Anxious Man* (2018), *Untitled Anxious Crowd* (2018), and *Run* (2018), recently entered the CMA's collection. Meant to be viewed together, the prints present deeply personal subject matter that builds on the artist's expression of personal anxiety to more generally explore the experience of being a Black man in America today.

Johnson first gained critical recognition as the youngest artist included in *Freestyle*, a foundational exhibition featuring a new generation of Black artists organized at the Studio Museum, Harlem, in 2001. Since then, the artist has worked in many mediums, including painting, photography, sculpture, video, installation, and performance. He also created his first film, an adaptation of Richard Wright's 1940 novel *Native Son* (currently on HBO Max), which was shot in Cleveland in 2018.

Invoking such varied themes as the Black experience in America, the dialogue between abstraction and figuration, and the relationship between art and personal identity, Johnson has sometimes taken a

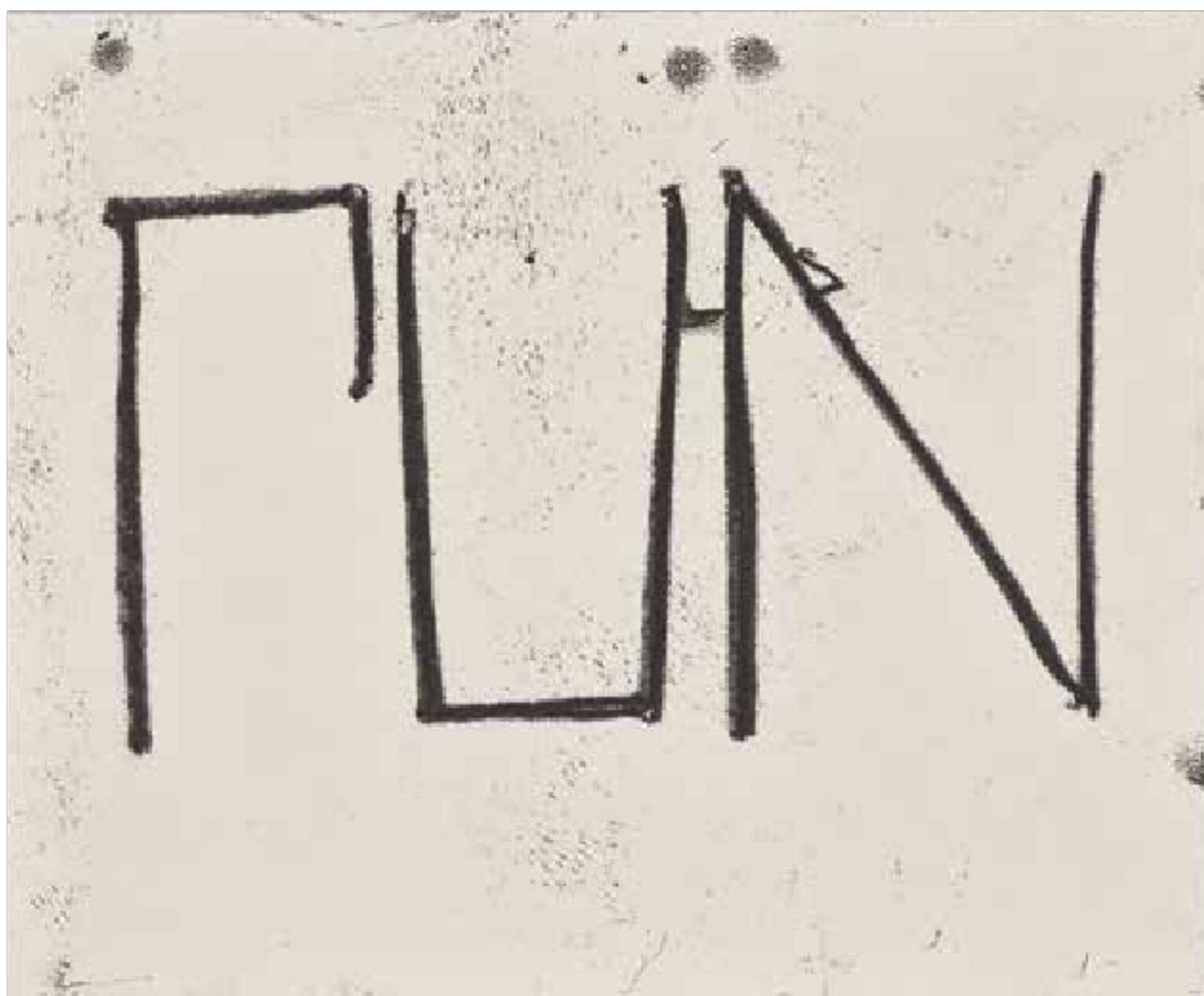
cerebral approach to questions of race and political identity. However, his "anxious men," begun as a series of drawings in 2015, confront the viewer with visceral immediacy. *Untitled Anxious Man* and *Untitled Anxious Crowd* are dominated by an abstracted face or series of faces with large bulbous eyes, gritted teeth, and a small, tensed neck. The male subject is messy, vulnerable, and fear-

Emily J. Peters
Curator of Prints
and Drawings

Britany Salsbury
Associate Curator of
Prints and Drawings

ful, filling the frame of the white page with confrontational urgency. While Johnson's original impulse for the series was to explore his own anxiety, he soon recognized that the project could speak more broadly to the experiences of Black men in America during a time marked by police violence and mass incarceration. In the artist's words, "I was coming to the realization that my anxiety was not mine exclusively."

Unquestionably, the works speak poignantly to the trauma, anger, and protest stemming from the police killings of Tamir Rice, Breonna Taylor, George Floyd, and Rayshard Brooks, among others, and the undeniable structural racism at their root. The third print, *Run*, which consists of the work's title written



directly onto the etching plate, captures the baffling contradictions invoked by these tragedies: while “to run” implies the primal, human flight instinct in the face of danger, in today’s context, it reminds

the viewer of repeated scenarios in which an instinct of self-preservation is met with death at the hands of police. The work is one of several over the past few years in which Johnson has

used this word, in some cases even combining it with imagery of a target to express this idea more explicitly.

The immediacy of the prints comes partially from Johnson’s handling of the materials of printmaking. Johnson drew with a lithographic pencil onto the waxy surface of a softground etching plate, a technique that results in the grainy, crayon-like texture of his compositions. This technique facilitated the distinctively shaky, jagged lines that convey a sense of disquiet rather than control. The repetitive marks recall Johnson’s earlier drawings of anxious men, which were made by drawing with and then scraping away from a combination of wax

and African black soap. In both the prints and the drawings, the directly drawn marks and areas of inky irregularity, as well as the occasional fingerprint, register the artist’s presence. That presence is crucial in relaying the embodied nature of anxiety, sadness, and despair in Johnson’s work and counters the often reductive image of Black male identity that recurs throughout popular media today.

The museum’s purchase of these powerful prints by Rashid Johnson is part of an ongoing focus on acquisitions of modern and contemporary works on paper by artists of color as a means of diversifying both the museum’s collection and its galleries. Recent gifts and purchases for the collections of prints and drawings include major works by Belkis Ayón, Jacob Lawrence, Norman Lewis, Kerry James Marshall, Carl Pope Jr., Mavis Pusey, and John Woodrow Wilson. Johnson’s series, and these other works on paper, will be featured in upcoming exhibitions in the James and Hanna Bartlett Prints and Drawings Gallery and the contemporary galleries. Until then, they can be seen today, along with the rest of this growing part of the collection, on Collection Online. ■

**“I was coming to the realization
that my anxiety was not
mine exclusively”**

Ana Mendieta

An eight-minute video explores ideas of place and human identity

Ochún 1981. Ana Mendieta (Cuban, 1948–1985). ¾-inch U-matic color video, sound; 8:30 min. © 2020 The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co. / Licensed by Artists Rights Society (ARS), New York



VISIT

On view through
November 29 in the Video
Project Room (224B)

Cuban-born artist Ana Mendieta (1948–1985) began her eight-minute color video *Ochún* with a view of the ocean horizon on a sunny day. Seagulls and waves can be heard in the background. The setting is Key Biscayne, Florida, off the coast of Miami. In the opening moments, the camera pans to a formation in the water, a low wall seemingly fashioned of packed mud. The mud stands out in the surrounding landscape and is notably darker in color than the sand around it, suggesting that it was perhaps transported from another location.

The sun sparkles off the water surrounding the form. In the following moments, the camera cuts to another view of the mud formation, then another, then another, and another. The camera moves unsteadily in each shot, giving viewers the impression that the filmmaker is walking in and through the shallow water to capture the formation from all sides. Through these multiple camera angles, we begin to get a sense of the formation as a figure.

Two packed, undulating walls of wet mud create the silhouette of a female body—the head, neck, bust, waist, and hips taking shape from the simple lines.

Ochún documents a sculpture from the *Silueta* (Silhouette) series—for which Mendieta is best known—that involved constructing abstract female

Nadiah Rivera Fellah
Associate Curator of
Contemporary Art

forms using organic materials such as blood, soil, fire, and feathers. The video meditates on Mendieta's experiences as an immigrant. In 1961, at age 12,

she was separated from her family in Havana and sent to an orphanage in Iowa as part of a program for exiled children. Water, which dominates the video's views and soundtrack, is presented as a uniting element that connects the United States and Cuba, evoking the artist's hope to capture "the transition between my homeland and my new home . . . reclaiming my roots and becoming one with nature."

The silhouette that is the central focus of the nonnarrative video is open at both the top and the bottom, and from each vantage point we can see

that the water flows smoothly through its openings. Thus, rather than damming or interfering with the water's movement, the silhouette is perfectly in line with it, existing in harmony with its surroundings in the serene ocean landscape.

In other photographs, films, and videos in the *Silueta* series, the artist alternates between featuring her actual body in various landscapes and impressions or outlines of her body. At times, her body can be seen beneath plants or layers of mud. Other times, when her body is absent, an impression in the earth or in shallow water is used to allude to Mendieta's presence. In other instances, a bodily void is filled with flames or bright red pigment, suggesting violence. Themes of absence, origins, and concepts of life and death are prevalent throughout her *Silueta* series.

Over the course of *Ochún*'s eight-minute loop, the durational view of the beach reveals that the tide is slowly receding, and as viewers watch, the formation and the soft sand bed beneath it become more and more pronounced. We also realize that, given this orientation, Mendieta, as the camera holder, is

standing on a Florida beach, facing out toward the horizon, toward Cuba. We are left to contemplate the gentle movement of the water beyond the frame, through the silhouette, flowing toward the artist's homeland.

Mendieta explored issues of the body, earth, and place throughout her brief but influential career. The works in the *Silueta* series were the focus of most of the nearly 80 films that she created beginning in 1973, establishing her as one of the most prolific artists to take up the medium at the time. Completed just a few years before the end of her life, *Ochún* is the only project the artist shot on the newer medium of videotape.

Mendieta's interdisciplinary training is evident in the wide range of her practice. Beyond video, she is well known for her photographs, sculptures, installations, and performances. Mendieta studied art at the University of Iowa in the 1970s with artist Hans Breder. The program was unique at the time in that it allowed for an intermedia focus rather than stipulating that students stay confined to a single medium (e.g., painting, sculpture, photography), and instructors let students interact with a broad array of practices.

While she was a student in 1973, she began visiting pre-Columbian archaeological sites in Mexico and the Caribbean and became interested in the history of displaced and diasporatic spiritual traditions, which paralleled her own history of exile and displacement. The title *Ochún* refers to a Yoruban deity associated with fertility and water. Historically, Yoruban spiritual practice was brought to the Americas by enslaved Africans, and it developed into a syncretic religion that draws from both Christian and West African sources.

This work is currently on view in the CMA's Video Project Room, as a companion to the exhibition *A Graphic Revolution: Prints and Drawings in Latin America*, on view through November 29. ■



Ana Mendieta © 2020 The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co. / Licensed by Artists Rights Society (ARS), New York



Desktop Dialogues Live conversations with a museum educator and a special guest delve into topics of the day. Here, the CMA's Andrew Cappetta chats in August with La Tanya Autry from moCa Cleveland, who also led the following week's **Close Looking at a Distance**.



(Steven plays trumpet)

Behind the Beat Director of Performing Arts, Music, and Film Tom Welsh is recording a series of conversations with great musicians who have performed at the museum. Here, he gets a 1920s trumpet style demo from Steven Bernstein.

On My Mind One of a number of video offerings allows museum staff to share thoughts about a particular work of art. Conservator of Objects Beth Edelstein discussed an 11-headed Guanyin sculpture with which she has spent a lot of time recently.

Principal support is provided by the Sandy and Sally Cutler Strategic Opportunities Fund.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual funding is provided by Eva and Rudolf Linnebach and the Womens Council of the Cleveland Museum of Art.

The CMA's Home Is Where the Art Is features weekly videos and live events, including the following:

Desktop Dialogues and Close Looking

One of the museum's most successful new virtual programs provides multiple viewpoints on works of art—a discussion that can bounce quickly from *Othello* to Tinder jokes to the Surrealist works of Louise Bourgeois.

The tandem of live weekly videos called "Desktop Dialogues" and "Close Looking at a Distance" (recordings available on cma.org) gives people a chance to talk in depth about works that may not even be on view in the galleries, such as Fred Wilson's large sculpture *To Die upon a Kiss*.

"Both programs are designed to uncover new, alternate, and unknown histories that are relevant to our moment," says Key Jo Lee, assistant director of academic affairs and host of the close-looking program that began in August. "We hope to help people develop an understanding of how to see things differently."

Andrew Cappetta, manager of collection and exhibition programs, began hosting Desktop Dialogues in April after the museum temporarily closed due to the COVID-19 public health emergency. He conducted six live, virtual conversations before pairing his program with Lee's.

"An artwork is something we commune around, debate, and discuss as a way to promote social understanding," Cappetta says. "Early on we were trying to figure out the medium of Desktop Dialogues and the environment we were in. We had to rethink things."

These Wednesday programs replace gallery talks because the CMA has canceled in-person events and tours through 2020. The online conversations have considered how art reflects the origins of Pride Month and its connections to the Black Lives Matter movement; how the theory of "manifest destiny" influences art; and how art plays a role in mindfulness and healing practices across cultures. The first Close Looking at a Distance program examined 19th-century portrait miniatures often given as secret keepsakes.

"We have to broaden our scope of research," Lee says. "What is always haunting the histories written by the victors are the stories that aren't told. Civilization, information, and art were not traveling unidirectionally from Europe. It was multidirectional."

A look at the work of Sarah Goodridge, who operated in Boston from 1820 to 1851

and was one of the few female artists to run her own portrait studio, expanded into a discussion about one of her subjects, the enslaved woman Rose Prentis, and the clothing styles and gender identities of the era.

"These are complicated and sticky relationships, and understanding them can help us in our relationships now," Lee says. "One question begets another question begets another question."

The parallel programs are made possible in part by the National Endowment for the Humanities: Exploring the Human Endeavor.

More Videos Online

Virtual programs also include the On My Mind and On View Now videos focusing on the collection and a series on the recent Keithley gift, as well as the performing arts series Behind the Beat. There's even a feature on this year's Virtual Chalk Festival, held in mid-September. See cma.org.

Virtual MIX

At the new virtual MIX events, you can dance as if someone is watching.

Because they are. At MIX: Bloom in June and MIX: Viva in August, the music bounced through living rooms across northeast Ohio as people danced in front of their computer cameras to share their moves.

"We wanted to offer a virtual experience where people can dance, have fun, and interact with one another, comparable to how you interact at an in-person MIX," says Deidre McPherson, director of community programs. "We decided to use Zoom as our virtual platform because it has a grid view, allowing you to see anyone with their camera turned on, and you can chat on the side."

The monthly MIX events in the Ames Family Atrium have been suspended since April because of the COVID-19 public health emergency. McPherson has been leading the efforts to make MIX virtual for the rest of 2020.

"MIX is a social experience that is very much about visiting the galleries and being immersed in the environment created in the atrium by the music, lights, creative spaces, and guests. It was kind of intimidating to reimagine those aspects in a virtual way," she says. "I think what people enjoy most about virtual MIX is finding joy in dancing and connecting with others in a safe social space—a space in which we really need to keep our spirits high during these difficult times."

The first virtual MIX theme was inspired by Cleveland's beauty in June and featured Cleveland artist Jessica Williams's vibrant animations of florals and artworks from the CMA's Open Access initiative. The live DJ set was by JonDoeTho1 (John Berdin). "It was a great marriage between the DJ, the visual artist, and our Digital Innovation Team," McPherson says. "Seeing how everything came together in a virtual space for a communal experience gave us all goosebumps."

MIX: Viva celebrated the diverse sights and sounds of Latin culture and paired with the exhibition *A Graphic Revolution: Prints and Drawings in Latin America*. The night included a live DJ set by Cause&Effect (Jean Paul Hernandez) and animated visuals by Texas-based artist Michael Menchaca. McPherson and her team prepared a digital tool kit that included instructional merengue, bachata, and salsa dance videos from Afro-Caribbean duo Caribe Conexión, a Spotify music playlist from Cause&Effect, screen backgrounds by Menchaca to use during the party, and a list of area Latin restaurants for ordering takeout.

"Each MIX features a live DJ (sometimes a band), a visual artist, dancers or performers, and other guests to create an art-inspired social experience that's fun and inclusive," McPherson says.

Inspiration The first virtual MIX theme was inspired by Cleveland's beauty in June and featured Cleveland artist Jessica Williams's vibrant animations of florals and artworks from the CMA's Open Access initiative.

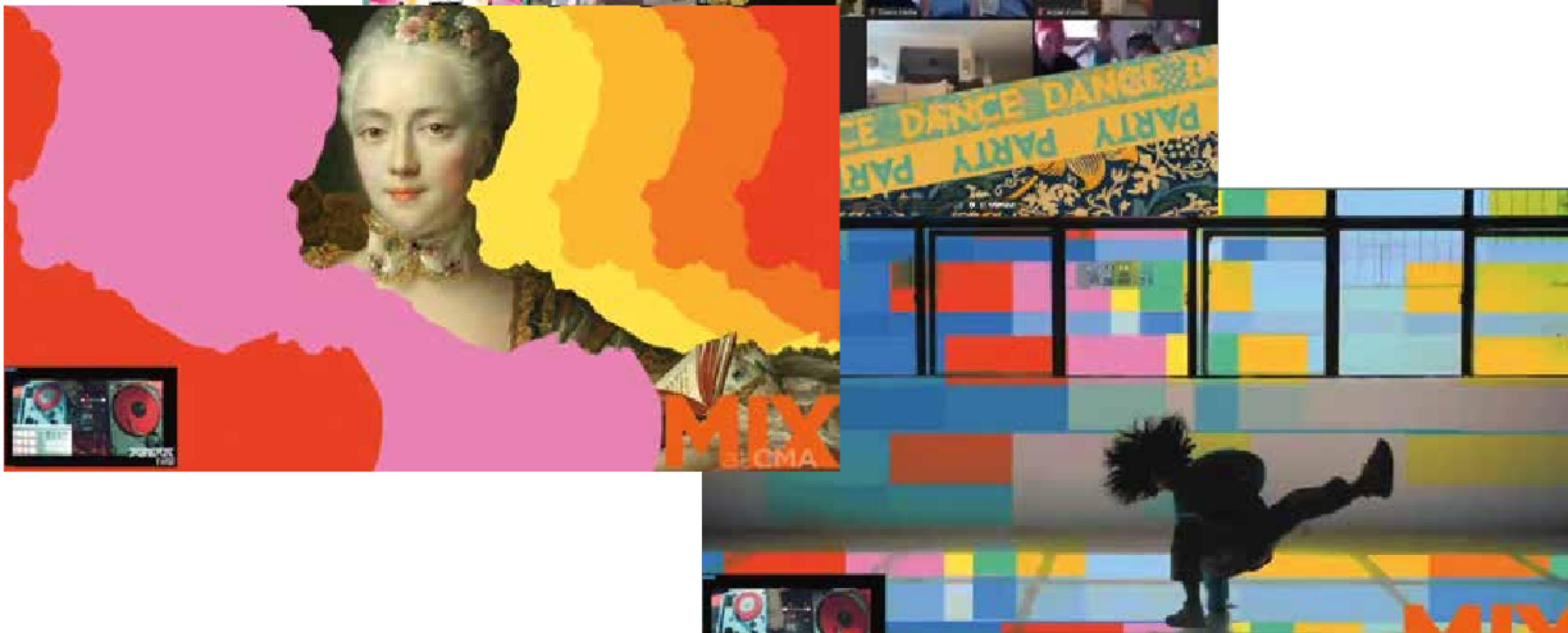


UPCOMING MIX

Digital Dance Party

Fri, Dec 4

Details to come at cma.org/mix



Cleveland Symposium

The Department of Art History and Art at Case Western Reserve University invites you to attend its 46th annual Cleveland Symposium, "Bodily Realities: Engaging the Discourse of Dis/Ability." This year's symposium will be held virtually on Friday, October 30. For more information and to register, email clevelandsymposium@gmail.com.

Still Life with Meat, Fish, Vegetables, and Fruit c. 1615–20. Jacob van Hulsdonck (Flemish, 1582–1647). Oil on panel, the reverse prepared with gesso; 71.5 x 104 cm. Gift of Janice Hammond and Edward Hemmelgarn, 2018.258



Tips to Get the Most from Your Membership

- 1. FREE AND EARLY ACCESS TO TICKETED EXHIBITIONS** Special exhibitions are always free to members and the children in their lives, and members have the first opportunity to reserve the free, timed tickets that are part of the current health and safety protocols for visiting.
- 2. 15% DISCOUNT AT THE CMA STORE** Find unique gifts and gorgeous jewelry, fun puzzles and art activities for the whole family, and fascinating books to pass the time—on-site and online at cma.org.
- 3. STAY CONNECTED** Join fellow members for exclusive virtual events and weekly newsletters with members-only content.
- 4. HALF-PRICE PARKING** Current CMA members get discounted flat-rate parking in the CMA garage. \$6 for members (\$12 for nonmembers).
- 5. GIVE THE GIFT OF MEMBERSHIP** Current CMA members get a 20% discount on gift memberships for friends and family. CMA membership is a yearlong gift of art!

Upcoming Member and Donor Events

VIRTUAL LEADERSHIP CIRCLE LUNCH AND LEARN: CONSERVATION
Fri/Oct 23, noon

VIRTUAL CORPORATE MEMBERS AND SPONSORS EVENT
Thu/Nov 5, evening

VIRTUAL LEADERSHIP CIRCLE TRAVEL PROGRAM—WEIMAR, GERMANY, WITH GERHARD LUTZ
Mon/Nov 9, noon

VIRTUAL FALL MEMBERS PARTY
Thu/Nov 19, evening

THE ART OF CELEBRATING: VIRTUAL LEADERSHIP CIRCLE HOLIDAY PARTY
Tue/Dec 1, evening

VIRTUAL CMA INSIDER TALK: ONE WORK FROM SECOND CAREERS
Thu/Dec 3, evening

To upgrade to the Leadership Circle, contact Allison Tillinger (atillinger@clevelandart.org).



DAVID BRICHFORD

WHAT'S IN STORE

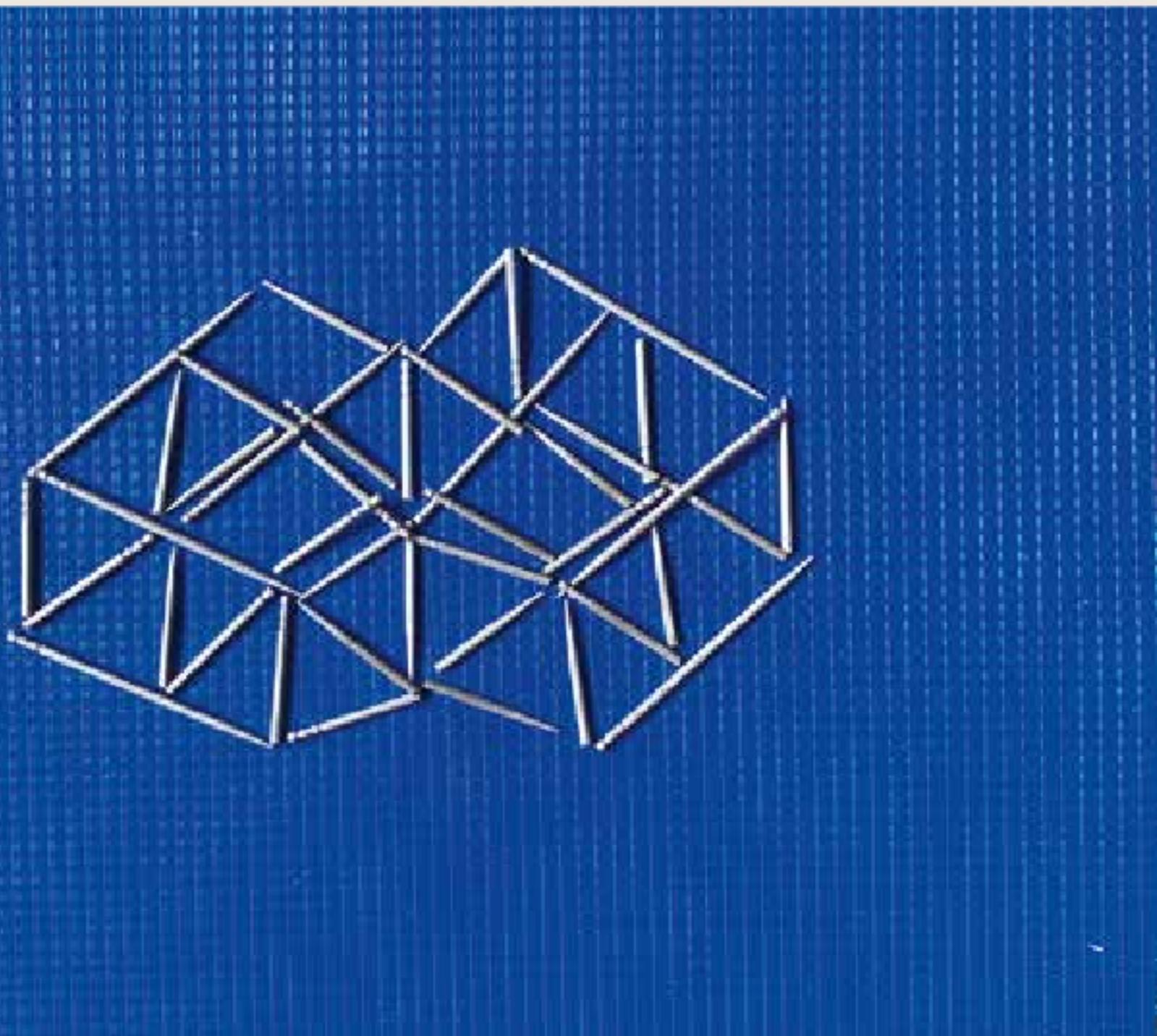
15% Discount for CMA Members at the Museum Store

Shop online: shop.clevelandart.org.
Curbside pickup available!

CMA Tubular Face Mask Multifunctional: face mask, bandana, neck gaiter, neckerchief, neck warmer, magic scarf, wristband, headband, and head wrap. Colors: black, white.

\$10.20 for CMA members (\$12 nonmembers)



DIY Art-Making Activities for You

RIGHT

Café-concert 1887–88.

Georges Seurat (French, 1859–1891). Conté crayon heightened with white chalk; 31.4 x 23.6 cm. Leonard C. Hanna Jr. Fund, 1958.344



Principal support for Home Is Where the Art Is is provided by the Sandy and Sally Cutler Strategic Opportunities Fund. Additional support is provided by the Womens Council of the Cleveland Museum of Art.

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Creativity in Action

Home Is (Still) Where the Art Is The CMA continues to expand its offerings as a digital museum through the “Home Is Where the Art Is” online initiative. Because safety protocols preclude any in-person education programming for the rest of 2020, museum staff have been using online tools to assert the power of art to teach and to inspire joy for people of all ages, interests, and skill levels.

One of the creative challenges regularly posted to the CMA website is to use household materials to reimagine an artwork from the collection—such as Georges Seurat’s *Café-concert*.

Café-concerts were popular entertainments in Paris during the late 1800s. Seurat created eight drawings depicting café-concerts, some showing known establishments. In the CMA work, he presents a you-are-there scene of a singer onstage, seen hazily over the shoulders of other audience members. Seurat typically used a black crayon made by the Conté company, and its waxy quality allowed him to exploit the texture of paper to striking effect.

Try using rice and dried beans or other common dry goods to re-create the muted tones and shapes of *Café-concert*. Or explore Collection Online yourself to access more than 61,000 artwork records and find another work that inspires your creativity.





The Eric and Jane Nord Family Challenge

It takes all of us to breathe life into our community. All of our stories added together make the Cleveland Museum of Art and its legacy.

The museum is a resilient pillar of northeast Ohio, and it is our combined efforts that keep that pillar strong.

This year your gift will be increased **FOURFOLD by the Eric and Jane Nord Family.**

No gift is too small.

A gift of \$1 creates a total gift of \$5 through the Eric and Jane Nord Family Challenge.

By contributing to the CMA Fund at this critical moment, you will help to create new ways of serving audiences in northeast Ohio.

Online
give.clevelandart.org

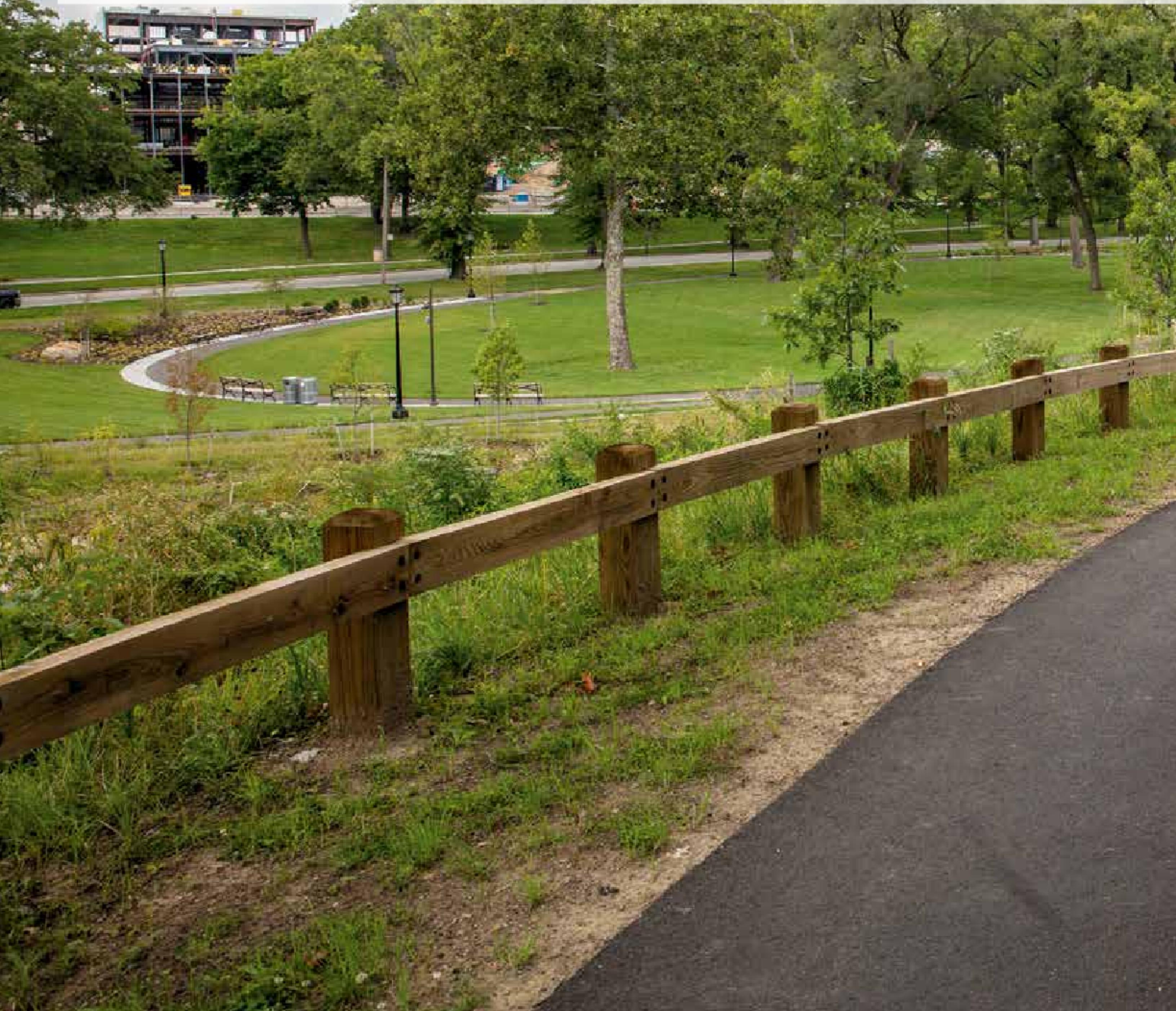
Text-to-Give
OURCMA to 44321

The Smith Family Gateway

We invite you to join us in celebrating the newly completed and beautiful 6.5-acre Smith Family Gateway flanking Doan Brook along the west side of the museum. The park is filled with plenty of picnic space and walkways connecting to the 15-acre Nord Family Greenway south of the museum. This work is part of our Landscape Master Plan extending our programmatic mission beyond our bricks and mortar with more connections to University Circle and the surrounding neighborhoods.

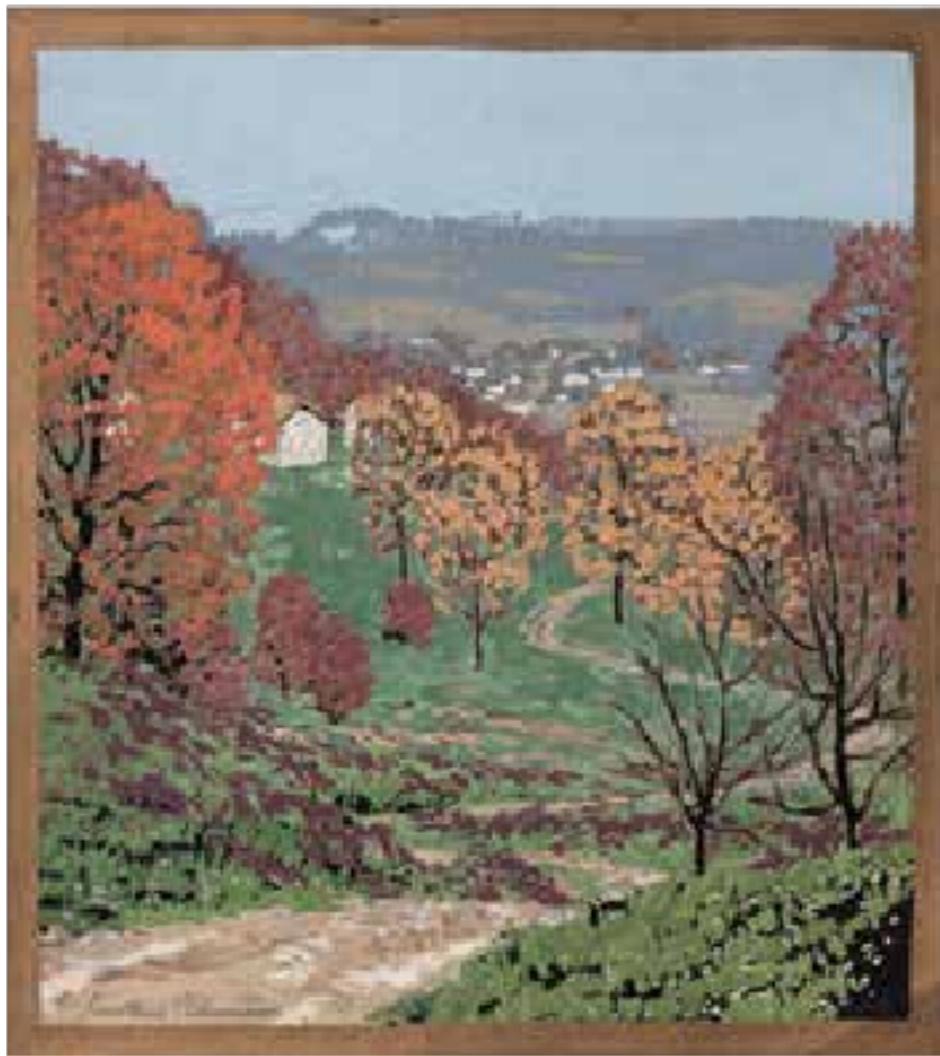
We are deeply grateful for the generosity of the Kelvin and Eleanor Smith Foundation and the additional support from the Kent H. Smith Charitable Trust, which have made the Smith Family Gateway possible.

DAVID BRICHFORD





COMING SOON: WINTER EXHIBITIONS



Brown County c. 1915. Gustave Baumann
(American, 1881–1971). Tempera on brown paper;
26 x 23.4 cm. Gift of Ann Baumann, 2005.456.
© Ann Baumann Trust

Gustave Baumann: Colorful Cuts

December 20, 2020–May 2, 2021

James and Hanna Bartlett Prints and Drawings Gallery

Principal support is provided by Kenneth F. and Betsy Bryan Hegyes, Leon* and Gloria Plevin and Family, and the Print Club of Cleveland. Major support is provided by the Ann Baumann Trust.

*deceased



All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., Arlene Holden, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Stories from Storage

February 7–May 16, 2021

The Kelvin and Eleanor Smith Foundation
Exhibition Hall and Gallery

Stories from Storage reveals approximately 300 works of art taken from storage. Visitors will encounter 19 stories—told by the museum's 17 curators, as well as the director and the chief curator—that highlight works seldom on view, spanning the museum's encyclopedic collection, from the ancient world to today. The unifying thread is the glimpse into storage that each story provides. \$12, CMA members free.

Major support is provided by the Sandy and Sally Cutler Strategic Opportunities Fund.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., Arlene Holden, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.



Length of Textile 1600s–1700s. Tunisia. Silk;
plain cloth, brocaded; 117.2 x 53.4 cm. Purchase
from the J. H. Wade Fund, 1953.320



Pendant (Hei-tiki) 1800s. Polynesia, New Zealand, Maori people. Nephrite (greenstone); 16.9 x 10.2 cm. Gift of Mr. and Mrs. James B. Wadham in memory of Miss Helen Humphreys, 1969.107

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Parking Garage The museum recommends paying parking fees in advance.

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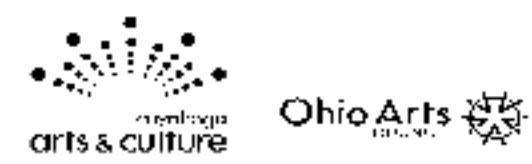
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On View in the Asian Lobby

Sakiyama Takayuki's *Listening to the Waves*

Sakiyama Takayuki creates works in stoneware with a specially developed glaze incorporating sand. He established his kiln in 1987 on Japan's Izu peninsula in Shizuoka prefecture, an area known for its dramatic ocean views and beaches. His preoccupation with the sound and rhythm of the ocean tides informs his pieces. While this work is sculptural, featuring linear textures on both the exterior and interior, it also functions as a vase. Beyond waves, the surfaces of his pieces have been compared to the raked pebble gardens, or "dry landscapes" (*karesansui*), often encountered in Japanese Buddhist monastic settings.

Listening to the Waves (detail), 2007. Sakiyama Takayuki (Japanese, b. 1958). Sand-glazed stoneware; 57.1 x 58.4 x 44.1 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.190